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Thesis

THE CID IN THE CLASSICAL DRAMA OF SPAIN AND FRANCE

Submitted by

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THE CID IN THE CLASSICAL DRAMA OF SPAIN AND FRANCE

I INTRODUCTION

THE CID BECOMES THE HERO OF SPAIN

The historical Cid. During the latter half of the eleventh century[1], there lived in Castile a Spanish knight of outstanding prowess, Rodrigo Díaz of Bivar. He was crafty, brave, and daring; but also cruel, avaricious, and without scruples[2], fighting now for his king, now for the Moors. It is not to be supposed that these characteristics were unusual for a knight of that period. The prominence of the Cid[3] was due rather to his extraordinary success in battle: success which was so phenomenal that it made his deeds the subject of Spain's earliest work of literature, and his figure, exalted by the imagination of the Spanish public and the inspiration of the juglares, her national hero[4].

The Cid of the "Poema". As presented by the unknown author of the Poema del Cid, Spain's earliest literary document, the Cid embodies the ideals of Castilian character of the period: a faithful and loving husband and father[5], a bold,

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[1] M. Romera-Navarro, Historia de la literatura española, p.13, Boston: D.C. Heath & Co., 1928.

[2] Ibid, p.13.

[3] The title of "Mío Cid" was first bestowed upon him by the Moors. It comes from the Moorish word Çidy, meaning lord or master.

[4] M. Romera-Navarro, op. cit., p.14.

[5] This trait is reflected in his leave-taking from his family (Poema de Mio Cid, Cantar I, v.14,15,16; Edited by R. Menéndez Pidal, Madrid: Editorial Saturnino Calleja, 1919); his reunion with them (Ibid, Cantar II, v.86, 108,109); the farewell to his daughters after their marriage (Ibid, CantarIII, v.124); and by his avenging the insult done them (Ibid, Cantar III, vs. 133-152).

adventurous knight, but one who is loyal to his sovereign even in exile[1],; a devout Christian[2]; and a conqueror who is benevolent to the subjects of his conquests[3].

Portraying thus the ideals of the people, it was natural that the recital of the deeds of this successful hero should catch the fancy of the Spanish public wherever the poem was sung by a juglar. With the Poema the Cid became what we may rightly call the hero of Spain, and through the centuries he has remained that. Always he embodies the ideal, and, as the ideals of his singers develop, so we find the character of the Cid developing.

The Cid of the "Romances". During the latter part of the fourteenth century, or the early part of the fifteenth, there came into prominence in Spain the ballad as a form of poetry.[4] It is now generally conceded that they began as fragments of the older epics, repeated by some hearer whom they had particularly impressed[5]. It is true that most of the old ballads about the Cid recount incidents previously recorded in either the Poema or in the Crónicas.[6]

Of this development of the ballad from the epic, don Ramón Menéndez Pidal says:

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[1]His loyalty is well shown by his not wishing to fight against his king (Ibid, Cantar I, v.25), and by his various gifts to Alfonso during his years of exile. (Ibid, Cantar I, v.40; Cantar III, v. 77,96.)

[2]This is evidenced by his leaving his family in the care of the Abbot at Cardeña (Ibid, Cantar I, v.15), his pledge to the Altar of the Virgin at Burgos (Ibid, Cantar I, v.12), and its fulfilment (Ibid, Cantar I, v.41).

[3]Note his kindness toward the Moors (Ibid, Cantar I, v.31), and to the Count of Barcelona (Ibid, Cantar I, v.60,62).

[4]M. Romera-Navarro, op.cit., p.75.

[5]Ibid, p.75.

[6]The Poema belonging to the 12th century, the Crónica General to the 13th, and the Crónica Rimada del Cid,not later than the early 14th. (J.D.M. Ford, Main Currents of Spanish Literature, pp.6-7, New York: Henry Holt & Co., 1925.

Los oyentes de una recitación épica se encariñaban con algún episodio más feliz, haciéndolo repetir a fuerza de aplausos, y luego que el juglar acababa su largo canto, se dispersaban, llevando en su memoria aquellos versos repetidos, que luego ellos propagaban por todas partes.[1]

It seems likely, however, that not every hearer in such a group repeated the episode, but, rather, an individual who was already poetically inclined: one who, as Milá y Fontanals says of these unknown poets, already felt himself capable of composing verses for his hearers[2]. And, as this poet of the people repeated the popular episode for the enjoyment of his hearers, it became colored by his own ideals and imagination. Likewise, he sometimes altered the story to please the taste of his audience. For, as Durán says of him,

....era éste como los demás poetas, hombre de organización privilegiada, y sólo era popular en cuanto pertenecía por su cultura al pueblo, y personificaba en sí propio al pueblo.[3]

As the epics gradually disappeared, the story of the Cid was preserved for more than a century by oral tradition[4], being told and re-told by various popular poets or ballad-singers. And, as is entirely natural, we find in the Romancero del Cid as it exists today a hero of widely varying, and often contradictory characteristics. To him have been attributed new deeds and new characteristics, in accordance with the ideals of his singers and their listeners[5].

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[1] Quoted by M.Romera-Navarro, op.cit., p.75.

[2] Quoted from Milá by R. Menéndez Pidal, El Romancero, p. 13, Madrid: Editorial Paez, 1928. (1910)

[3] Quoted by R. Menéndez Pidal, Ibid, p. 15.

[4] Beginning late in the 14th, or early 15th, century, t they were first printed in the 16th century, according to M. Romera-Navarro, Op.cit., p. 75.

[5] For example, in one ballad we find him represented as a Christian knight so humble in spirit that he insists upon sharing his meal, and even his bed, with a leper met by the wayside;

II

THE CID IN SEVENTEENTH CENTURY SPAIN

Characteristics of the drama. Under Lope de Vega, Spanish drama took definite form during the last third of the sixteenth century. It was intensely national in character, for the Spanish theatre belonged essentially to the general public and not to the upper classes, as it did in France. It was not the nobility or an Academy which determined the worth and popularity of a play, but the common merchants and artisans, the "mosqueteros" of the theatre. The theatre then, as now, was of vital interest to the public in general[1], and it was to please this public, unschooled and emotional as it was, that the dramatists of the Golden Age wrote[2].

Concerning their expectations of a comedy, H.J. Chaytor says:

> Spanish audiences expected the same kind of entertainment from the stage that the chivalresque and the picaresque novels provided; they wanted a story with action and a dénoument; the portrayal of character was a matter of secondary importance, and it is improbable that psychological drama would have exhibited any attraction whatever. The story must also respect certain elements inherent in the national consciousness: the militant patriotism which could look back

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while in another he is so entirely the Castilian patriot that he threatens the Pope with violence because the latter has dared to seat the King of France closer to him than he did the Kind of Castile. (Romancero del Cid, ballads 13, 20, Madrid: Biblioteca Universal, 1882.)

[1]M. Romera-Navarro (op.cit., p.325) says, "El entusiasmo del pueblo español por las representaciones dramáticas era entonces extraordinario. No había feria ni fiesta pública en que no jugasen papel principal las comedias." This enthusiasm still prevails. A Spaniard of my acquaintance, the late Professor Salvador Cornejo, told me that he had known many men of the poorer classes who would go without food in order to see the performance of a drama.

[2]H.J. Chaytor, Ed., Dramatic Theory in Spain, p. x, Cambridge: The University Press, 1925.

upon a long series of successes, the religious fanaticism which had overthrown the infidel, the respect for family tradition, the pundonor, and the proper position of woman in society, the taste for bombastic language, sonorous epithets and extravagant similes; these, much rather than Aristotle and the unities, were the considerations which influenced dramatic authors[1].

In the theatre of Lope de Vega we find evidences of these facts. His plays do not conform to the unities, for his audience wanted not only a good story, but the whole story[2]; they are written to entertain and hold the interest of his audience, rather than to provoke serious thought[3]; the popularity of the themes of the pundonor and respect for family traditions, as well as the love for fighting, is shown in his many "comedias de capa y espada"; his plays depend for their interest on the intrigue and comolication of the plot rather than character development, for his audience must never guess the outcome of the play[4].

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[1] Ibid, p.xi.

[2] Lope himself says:

"Porque, considerando que la colera
de un Espanol sentado no se templa,
sino le representan en dos horas
hasta el final Juyzio desde el Genesis,
yo hallo que, si alli se ha de dar gusto,
con lo que se consigue es lo mas justo."
(El Arte nuevo de hazer comedias, lines 205-10, as given by H.J. Chaytor, op.cit.)

[3] M. Romera-Navarro, in speaking of Lope, says:

"..la impresión de belleza que producen sus aciertos es inmediata, y provocan la emoción mas bien que la reflexión.. ..Su objeto no era filosofar al público, sino avasallarlo con la inspiración poética, sostener la atención con la variedad y rapidez de los incidentes, sorprenderlo con lances inesperados, divertirlo con donaires, conmoverlo con los resortes del honor, la lealtad, el amor, los celos, la venganza, y con los combates de las pasiones." (op.cit., p. 324.)

[4] Lope says: (op.cit., lines 234-240.)

"pero la solución no la permita
hasta que llegue a la postrera scena:
porque, en sabiendo el vulgo el fin que tiene,
vuelve el rostro a la puerta, y las espaldas
al que esperó tres horas cara a cara:
que no ay mas que saber que en lo que para."

Guillén de Castro and the Spanish Theatre. Don Guillén de Castro y Belvis (1569-1626)[1] was a Valencian nobleman. He early became a leader as a man of letters in his native city, for in 1591 he was a member of the Nocturnos, one of the most successful of the literary associations formed in Spain in imitation of the Italian Academias[2]. His life was a peculiar mixture of adventure, success and failure, plenty and poverty: at one time he was a captain of cavalry in Valencia; at another he was intrusted with the governorship of Seyano by the Count Benavente, Viceroy of Naples; still later he went to Madrid, and was so well received that the Duke of Osuna gave him an annuity of nearly one thousand crowns, and the reigning favorite, the Count Duke Olivares, obtained for him a royal pension[3]. However, his unequal humor, haughtiness, and obstinacy ruined his fortune, and he was soon obliged to earn his living by writing alone. When he died in 1626, he was so poor that he was buried by charity in the Hospital de la Corona de Aragon.

Guillén de Castro obtained fame in his age both as a lyric and as a dramatic poet. He is mentioned by Cervantes in the prologue to his Comedias in 1616 among the popular writers for the theatre[4]; he is praised by Lope de Vega in his Laurel de Apollo[5]; and several critics place him second only to Lope de

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[1]These dates, and all other biographical notes not otherwise specified are taken from Ribadaneyra, Biblioteca de Autores españoles, Vol. 43: Dramáticos contemporáneos a Lope de Vega, por D. Ramón de Mesonero Romanos, pp.xxvii-xxxiii, Madrid, 1857.

[2]G. Ticknor, A History of Spanish Literature, Vol.II, pp.283, New York: Harper and Brothers, 1849.

[3]Ibid, p.284.

[4]H.G. Chaytor, op.cit., p.36. Cervantes mentions "la suavidad y dulzura de don Guillén de Castro."

[5]"Pero sea desmayo
De sus opositores

Vega[1].

De Castro enjoyed the friendship of his great contemporary, Lope de Vega. This friendship began during Lope's years of exile from Castile, during which he went to Valencia[2]. That their friendship was a strong one is evidenced by Lope's mention of de Castro in his Laurel de Apollo, as cited above; by his dedicating to de Castro some of his plays, among them Las almenas de Toro[3]; by de Castro's dedication of a volume of his plays to Marcela, Lope's daughter[4]; by his association with Lope at the festival of the canonization of San Isidro in 1620[4]; and by the admiration for Lope and his dramatic género expressed by de Castro in his El curioso impertinente:

Duque- ¿Quiénes son?
Camila- Representantes
Españoles.
Duque- ¿Españoles?
Duquesa- Y cuando en Italia están,
¿Dan gusto?
Camila- A todos le han dado;
En Roma han representado,
En Nápoles y en Milan,
Y asombra su gentileza.

En armas y armores
El vivo ingenio, el rayo,
El espíritu ardiente
De don Guillén de Castro,
A quien de su ascendiente
Fué tan feliz el astro,
Que, despreciando jaspe y alabastro,
Piden sus versos oro y bronce eterno,
Ya se enoje marcial, o endulce tierno."

(Quoted by d. Ramón de Mesonero Romanos, op.cit., p.xxviii.)

[1]Mesonero Romanos says of him, "La reputación y fama de don Guillén de Castro como poeta lírico y dramático no tuvo otro superior que la del gran Lope de Vega", and asserts that d. Gaspar Mercador, in his El Prado de Valencia, accords him similar praise. (Ibid, p.xxviii.) In Lord Holland's account I find that Nicholás de Antonio considers his plays second only to those of Lope. (R.H.Fox, 3rd Lord Holland, Some Account of the Lives and Writings of Lope de Vega and Guillén de Castro, Vol.II, p.3, London: Whitefriars, 1917.)

[2]G. Ticknor, op.cit.,p.284.

[3]R. Mesonero Romanos, op.cit., p. xxviii.

[4]G. Ticknor, op.cit., p. 284.

¿Cómo no es mucho que asombra
Con las comedias de un hombre
Mónstruo de naturaleza?

Duque- ¿Es Lope?

Camila- ~~En é~~ En él has caído,
Sin habértele nombrado.

Duque- Por el nombre que le has dado,
Es de todos conocido.

Camila- Que parezcan en España
Bien las comedias de allá
No es mucho; pero que acá
Asombren, es cosa extraña.
No sé como a oillas vienen
Con tal concurso y silencio
A donde Plauto y Terencio
Tan grandes amigos tienen.

Duque- ¿Dirás que son imperfectas
Porque al arte contradicen?

Camila- Sí, señor.

Duque- Por eso dicen
Que son locos los poetas.
Vén acá; si examinadas
Las comedias, con razón
En las repúblicas son
Admitidas y estimadas,
Y es su fin el procurar
Que las oiga un pueblo entero,
Dando al sabio y al grosero
Qué reír y qué gustar,
¿Parécete discreción
El buscar y el prevenir
Más arte que el conseguir [1]
El fin para que ellas son?

Guillén de Castro is remembered now principally for Las Mocedades del Cid, but he is the author of many other dramas which were popular in Spain during the Golden Age. Lord Holland credits him with only ten, including the second part of Las Mocedades[2]. The total must have greatly exceeded this, however. Mesonero Romanos says that his plays have been printed in two volumes, each containing twelve plays, and that there are some separate copies of fifteen others[3].

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[1] Quoted by R. de Mesonero Romanos, op.cit., p. xxxii.
[2] H.R. Fox, op.cit., pp.127-134.
[3] . Ribadaneyra, op.cit., p. xxviii.

In addition, he is said to have written two plays in collaboration with Mira de Mescua, and his lyric poetry is found scattered through many books[1].

That his plays were popular, both on the stage and in print, is shown by their being collected and printed in two volumes by the author himself. In his prologue to the second part, de Castro gives as a reason for its publication the popularity of the first:

> Si mi engañé en imprimir éstas para disculpar aquellas, causa he tenido bastante, pues en toda España las siguieron y celebraron con grande exceso.[2]

Las Mocedades del Cid. Like his friend Lope, and Juan de la Cueva before him, Guillén de Castro went to the rich legendary-historical traditions of Spain for dramatic material. It is for his success in converting these traditions into drama that he is particularly noted[3]. According to Romera-Navarro, three of his best plays are based upon heroic tradition: Pagar en propia moneda, La piedad en la justicia, and Las Mocedades del Cid[4]. It is with the last mentioned work that we are chiefly concerned, and it is without doubt his masterpiece.

There are several possible reasons for de Castro's choosing the Cid legend for his drama: (1) by so doing he was practically sure of drawing a large audience and winning popular favor, for the Spanish public never tired of hearing the deeds of its hero, the Cid Campeador; (2) the Romancero del Cid

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[1] Quoted by R. de Mesonero Romanos, op.cit., p.xxxii.
[2] Ibid, p.xxix.
[3] "... tuvo el buen instinto de apoderarse de los asuntos históricos y caballerescos nacionales más propios para exitar la simpatía del público español."(Quoted, Ibid, p.xxix.)
[4] M. Romera-Navarro, op.cit., p.361.

appeared near the end of the sixteenth century, probably bringing about a great renewal of interest in the entire tradition; and (3) de Castro considered himself a descendant of the Cid, taking great pride in tracing his lineage back to Laín Calvo, and was undoubtedly familiar with the entire Cid tradition, from the Poema through the Romancero[1].

The Romancero is thought to be the direct source of Las mocedades del Cid, for it contains most of the incidents upon which the drama is based. Some of these incidents, it is true, are recorded in much older documents, such as the Crónica Rimada de las cosas en España, the Chronica del famoso cavallero Cid Ruydiez Campeador, and Los famosos y heroycos hechos del Cid[2], by Jiménez de Ayllón; but de Castro probably used as his source the Romancero, for in many instances he uses the ballad meter, and at times whole lines, and even passages, of the ballads are woven into his dialogue[3].

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[1]Barbara Matulka, The Cid as a Courtly Hero, p.54, Institute of French Studies, Columbia University, Lancaster: Lancaster Press, Inc., 1928.

[2]In the Crónica rimada Rodrigo kills the Count because of a quarrel beginning over the cattle of Diego Layne; in the Chronica del famoso cavallero he kills the Count after a quarrel for which no particular reason is assigned; and in Jiménez de Ayllón's account, their fight is also recorded, but it follows a quarrel caused by the jealousy of the Count over favors shown Rodrigo by King Fernando. The episode of the fight with don Martín, in which Calahorra is won for Castile, is also recorded in all three, under slightly varying circumstances, and in each case the incident occurs after the marriage of Rodrigo and Jimena. This marriage is recorded in all three, though with slight variations: in both the Crónica rimada and the Chronica del famoso cavallero, Jimena demands Rodrigo as her husband, since she has no means of protection and support, and Rodrigo complies at the King's command. In Jiménez de Ayllón, however, Jimena demands justice for her father's death, not pity; she loses her plea, due to the King's admiration for Rodrigo and his exploits, and marries Rodrigo at the King's command.

[3]R.H. Fox, op.cit., p. 13.

We find in Las Mocedades a seventeenth century version of the Cid. He is near enough to the Cid of the romances to retain much of his españolismo: his pride of race and family, his surety and boastfulness of his own strength, and his Christian humility. Yet he has acquired many courtly characteristics nowhere attributed to the former. From the haughty warrior who refused to kiss the hand of his sovereign[1], he has changed to a devoted courtier, who, in addressing his sovereign, uses such flattering expressions as the following:

> Besaré lo que ha pisado
> Quien tanta merced me ha hecho[2],
>
> Beso tus heróicas manos,[3]
>
> Tu mano
> Honre al que á sus piés se humilla[4].

And, in addressing the Infanta, he becomes even more poetic and flattering, as is shown in the following passages:

> Con un favor de tal mano,
> Sobre el mundo pondré el pié.[5]
>
> Cuando me quieras honrar
> Con tu ruego y con tu voz,
> Deten el viento veloz
> Para el indómito mar,
> Y para parar el sol
> Te le opon con tu hermosura;[6]

While obeying still the medieval code of honor in avenging an insult to his family, love for a woman has become a factor strong enough to make him hesitate in so doing, and to offer her his head in atonement for the deed.

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[1] S.G. Morley, Spanish Ballads, ballad no. XXXVII, New York: Henry Holt and Co., 1924.

[2] Guillén de Castro, Las Mocedades del Cid, primera parte, p.18, Biblioteca Romanica 37,38,39: Biblioteca Española, Strasbourg: J.H.Ed. Heitz, Imprimeur-Editeur. (no date given)

[3] Ibid, p.70.

[4] Ibid, p.89.

[5] Ibid, p.20.

[6] Ibid, p.42.

III

THE CID IN FRENCH CLASSICAL DRAMA

Characteristics of the age. This epoc in French thought is characterized by the tendency toward psychological and moral studies. Faguet says of the philosophy of the times:

> Elle ne veut se rendre qu'à l'évidence, au risque comme cela arrive quand on ne veut rendre qu'à cela, de ne croire jamais à rien; mais cela l'habitue à observer, à considérer avec attention et d'une façon scientifique, particulièrement l'âme humaine, les passions, les moeurs, l'influence de la physiologie sur la psychologie, tous les faits psychiques, et notez qu'à certain égard religion et philosophie concourent ici au même effet, la philosophie invitant l'homme à étudier l'homme, la religion, par la confession et l'examen de conscience, l'habituant aussi à s'étudier, à se scruter, à se peser, et de tout cela un siècle de moralistes attentifs et de psychologues minutieux devait sortir.[1]

This trend of thought is reflected in the literature of the period. In the drama there is seen a tendency toward regularity, and certain moral demands are made of tragedy. Faguet says:

> Cependant--et seulement dans la littérature dramatique--un souci de régularisation commence à se montrer. Les règles du poème dramatique, autrefois découvertes par Scaliger dans Aristote, sont découvertes à nouveau, et, répondant à un certain besoin d'ordre et de vraisemblance, prennent assez vite faveur. Mais les deux goûts qui dominent dans la littérature comme du reste dans la société, c'est le goût de l'extraordinaire, des actions étonnantes et difficiles et héroïques, et c'est le goût, ce qui est loin d'être contradictoire, de la vertue stoïque....
> Tels sont les traits principaux de ce siècle de cape et d'épeé, galant, chevaleresque, généreux, idéaliste, y très volontiers exalté en toute manière d'exaltation.[2]

Before Corneille, there in France two schools of tragedy: that of the sixteenth century, and that from 1600-1630[3]. During the sixteenth century, tragedy was defined as «une imitacion par l'action d'un événement illustre, avec un dénoûment malhereux, en vers» , and lyric poetry was to be excluded from such dramas.[4]

---

[1] E.Faguet, En Lisant Corneille, L'homme et son Temps, p.3, Paris: Hachette et Cie., 1913.
[2] Ibid, p.4.
[3] Ibid, p.49.
[4] Ibid, quoted on p.49.

This school also demanded a moral interest, and some part of the tragedy had to teach something good: «Le but du poete n'est pas le plaisir, mais l'enseignment morale» .[1]

Between 1600 and 1630, action became more populaar than a strict adherence to the rules, and two innovations were introduced in tragedy: love, and a sympathetic character. The latter was of great importance, according to Faguet:

> Le théatre de 1600 à 1660 est plein d'héroïsmes persécutés, de héros vengeurs, etc.[2]

Toward 1625, however, there was a revolt against the romanticism prevalent in 1620, and a tendency to return to the classic rules. Faguet says of the time,

> Goût de l'action et de l'action extraordinaire et romanesque; grand souci des règles considérées comme des vraisemblances et comme des commodités plus grandes pour le spectateur, goût d'une haute moralité, telles sont les tendances générales du temps, telle est la poétique générale aux alentours de 1630.[3]

Corneille and the French theatre. Pierre Corneille (1606-1684)[4], was a native of Rouen, Normandy, He was educated in the Jesuit college there, where he was awarded a prize for excellence in 1620. He studied law and was admitted to the bar in 1624. Tradition has it that he pleaded one case, and did it so poorly, due to his halting speech, that he never tried it again.[5] In 1628 he purchased the office of attorney-general in the department of waters and forests, which he held until 1650, dividing his attention between his duties there and his writing for the theatre.

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[1] Ibid, quoted on p. 49.
[2] Ibid, p. 51.
[3] Ibid, p. 56.
[4] All biographical data is taken from Professor F.M. Warren's account in his edition of Le Cid , pp.v-ix, Boston: D.C.Heath and Co., 1895.
[5] E. Faguet, op.cit., p.5.

Corneille evidently became interested in drama soon after he was admitted to the bar, for in 1629 Mondory, who was playing in Rouen with a company of actors, persuaded him to deliver to his group a comedy which he had already written. This comedy, Mélite, was produced in Paris in the season of 1629-30, its success confirming Corneille in his purpose of writing for the stage. There followed other dramas, most of them comedy or tragi-comedy, which were highly successful. These brought Corneille to the attention of the Cardinal Richelieu, and he was chosen by the latter to work in collaboration with Colletet, Bois-Robert, L'Étoile and Rotrou under the direction of His Eminence.[1]

With the appearance of Le Cid in 1636, Corneille became without question the foremost French dramatist of the time, and of major importance among the dramatists of the entire continent. He continued to write for the theatre, with the exeption of a few intervals, until 1674.

In 1647 Corneille was elected to the French Academy, in recognition of his scholarly attainments.

Recalling the characteristics of the drama about 1630, mentioned above, we see that Corneille's dramas conformed to the general spirit in that:(1) he treated illustrious subjects, (2) these subjects must be supported by the authority of history, (3) he believed that tragedy should have for a subject an illustrious, extraordinary, serious action; while comedy might treat common, enjouée action.[2]

All of Corneille's dramas are characterized by his common sense and excellent judgment as to what will be effective and

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[1]Guizot, Corneille (trans.), p.45, New York: Harper and Brothers, 1852.

[2]E.Faguet, op.cit., p.57.

popular on the stage. This faculty for reasoning out problems, shown in his observations, criticisms, and defenses of his works, as well as in them, is probably due in large part to his aptitude for law and his training in that profession. Appearing in his first comedy, Mélite, while he was still ignorant of the rules of dramatic composition, his common sense[1] enables him to continue to please his public later, while being forced to do so according to the rules[2], and to interpret those rules to suit his own ideas of verisimilitude and dramatic propriety[3].

His independent thought[4] and reasoning, added to his love for order and his ability as a poet, distinguished him in his own day and for all time. His dramatic theories raised and established the standards of the French theatre, Le Cid being

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[1]Corneille himself says: "That common sense, which was my only rule, taught me the use of unity of action to set four lovers at variance by a single intrigue, and gave me sufficient aversion for that horrible irregularity which brought Paris, Rome, and Constantinople upon the same stage, to make me reduce mine to a single town."(Quoted by Guizot, op.cit.,p.133, from Corneille's Examination de "Mélite".)

[2]J.A. Lisle quotes Corneille as saying, in one of his prefaces,"Notre premier but doit être de plair à la cour et au peuple....Surtout, gagnons la voix publique", and, continues Lisle, "Il est vrai qu'il ajoute, c'est de plaire selon les règles; mais il est aisé de voir que c'est par esprit de conciliation; peut-être un peu par ironie, et comme Molière aurait dit de la médecine, qu'elle est l'art de guérir selon les règles de la Faculté". (Essai sur les Théories Dramatiques de Corneille, p.16, Paris: W.Remquet et Cie., 1852.)

[3]Note his defense of his definition of the unity of place in his Discours:"J'accorderais donc très-volontiers que ce qu'on ferait passer en une seule ville aurait l'unité de lieu. Ce n'est pas que je voulousse que le théâtre représentat cette ville toute entière, cela serait un peu trop vaste, mais seulement deux ou trois lieux particuliers enfermés dans l'enclos de ces murailles...J'ai déjà fait voir en l'autre discours que, pour conserver l'unité de lieu, nous faison parler souvent des personnes dans une place publique qui vraisemblablement s'entretiendraient dans une chambre...L'obéissance que nous devons aux règles de l'unité de jou et de lieu, nous dispense alors du vraisemblable." (Quoted, Ibid, p.99)

[4]The English poet, Waller, said of him,"The others make plenty of verses, but Corneille is the only one who can think." (Guizot, op.cit., p.48.)

recognized as the first French tragedy,[1] and the drama which more than any other determined for two centuries the character of the theatre all over Europe.[2]

Le Cid. Corneille came into contact with contemporary Spanish drama, and in it found the material for his first successful tragedy. Professor F. M. Warren attributes this to the failure of Médée, a tragedy patterned after Greek and Roman models. He says:

> Corneille had attained unquestioned success in comedy, but had failed in tragedy. His Médée, patterned too closely on the conceptions of Latin and Greek antiquity, had satisfied neither the public nor its author. Profiting by this check, he resolved to abandon the imitation of the ancients, and seek a subject among the national theatres of contemporaneous peoples. The Spanish stage, under the leadership of Lope de Vega, was then pre-eminent on the continent. So Corneille learned Spanish, read many of the plays which had already been edited in Spain, and selected from among them that one which especially extolled the nation's hero.[3]

An explanation which seems more probable[4] is given by Guizot:

> The Court had brought into fashion the study of the Spanish language and literature, and men of taste had discovered therein beauties which we were still far from having attained. Monsieur de Châlon, who had been secretary to the Queen-mother, Marie de Medici, had retired, in his old age, to Rouen. Corneille, emboldened by the success of his first pieces, called upon him: "Sir", said the old courtier to him, after having praised him for his wit and talents, "the pursuit of comedy, which you have embraced, can only bring you fleeting renown; you will find in the Spanish authors subjects which, if treated according to our taste, by such hands as yours, will produce immense effect. Learn their language; it is easy. I will teach you all I know of it, and until you are competent to read it yourself, I will translate for you some passages from Guillén de Castro.[5]

Whatever the reason for the contact, it had a most ~~fav-~~

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[1] This fact is generally recognized, and Faguet says that it is authentically so. (op. cit., p. 108).

[2] G. Ticknor, op. cit., p. 289).

[3] F. M. Warren (Ed.), op. cit., p. viii.

[4] Date of Médée; hardly allows time for Corneille to have learned Spanish and written Le Cid.

[5] Guizot, op. cit., p. 151.

fortunate result. In December of 1636, Le Cid was presented at the Marais theatre in Paris by Mondory's troup of actors[1]. Its popularity and success were phenomenal, exceeding that of any play ever presented in France. It is not surprising that this was so. Corneille had taken a Spanish historical play, written to stir the emotions of its audience, and had polished it, refined it, and more highly idealized its hero and heroine. Thus it combined the regularity and deeper thought characteristic of Corneille with the emotional appeal of the typical Spanish play, and the combination charmed all France. Concerning the cause of this popularity, Voltaire says:

> Before the production of Corneille's Cid, men were unacquainted with that conflict of passions which rends the heart, and in the presence of which all other beauties of art are dull and inanimate. Neither passion, nor duty, nor tenderness, nor magnaminity had previously been introduced upon the stage; and now, love and honor, as they may be conceived by the most exalted imagination, appeared suddenly, and for the first time, in all their glory, before a public by whom honor was considered the first of virtues, and love the chief business of life.[2]

Émile Faguet, however, says that its popularity was not due to its introduction of new qualities, but rather to its combining in a single drama all the interests of the time:

> Ce n'était pas peut-être à cause de la valeur que les générations successives y ont trouvé, et au théâtre la nouveauté, l'originalité d'une pièce est au contraire une raison pour qu'elle n'ait aucune succès, mais c'est sans doute parce que cet ouvrage ramassait en lui tous les goûts du temps: un jeune héros amoureux et intrépide, des conversations d'amour et d'honneur, deux duels et une bataille en un jour et le jeune héros vainqueur dans les deux duels et dans la bataille, un vieillard envoyant son fils à une mort presque certaine pour venger leur honneur à tous les deux, ou au moins pour que l'outrage soit lavé, c'était tous les tours d'imagination et toutes les formes de sensibilité du temps qui étaient satisfaits pour un seul ouvrage.[3]

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[1] F.M.Warren, Editor, op.cit., p.ix.
[2] Quoted by Guizot, op.cit., p.152.
[3] E.Faguet, op.cit., p.10.

As to the extent of its success, Pellison, in his Histoire de l'Académie, says:

> Il est malaisé de s'imaginer avec quelle approbation cette pièce fut reçue de la cour et du public. On ne se pouvait lasser de la voir, on n'entendait autre chose dans les compagnies, chacun en savait quelque partie par coeur, on la faisait apprendre aux enfants, et de dire: "Cela est beau comme Le Cid."[1]
> (de plusieurs endroits en France il était passé en proverbe)

The Quarrel of "Le Cid". Such astounding success, immediately placing Corneille ahead of all other dramatists, aroused the hatred of many of his rivals. It also emboldened Corneille so that he printed his Excuse à Ariste,[2] in which he recognized the value of his own works, and credited himself alone with all his fame:

> Mon travail sans appuis monte sur le théâtre:
> Chacun en liberté l'y blâme ou l'idolâtre;
> Là, sans que mes amis prêchent leurs sentiments,
> J'attache quelquefois trop d'applaudissements;
> Là, content du succès que le mérite donne,
> Par d'illustres avis je n'éblouis personne:
> Je satisfais ensemble et peuple et courtisans,
> Et mes vers en tous lieux sont mes seuls partisans;
> Par leur seule beauté ma plume est estimée:
> Je ne dois qu'à moi seul toute ma renommée,
> Et pense toutefois n'avoir point de rival
> A qui je fasse tort en le traitant d'égal.[3]

This might have been an attack on Richelieu, caused by the latter's showing more favor to Corneille's rivals than to him, or it might be directed only at his rivals, for whom he felt contempt for their dependence on the help and influence of their cardinal for their fame, and of whose favor with Richelieu he was jealous. It is probable that he meant it for both.*

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[1] Quoted by Prof. Warren, Editor, op.cit., p. ix.
[3] Ibid., p. x, quoted from the Excuse à Ariste.
[2] Professor Warren states that it was published after Le Cid was presented, (op. cit., p. x), while Guizot says that it was printed in 1636, between the appearance of Médée and that of the Cid. (op.cit., p. 154).

And the Cardinal,[1] as well as Corneille's rivals, took part in the bitter literary war which followed. Richelieu seems to have been one of the instigators of the reply, for the first one was an anonymous attack by Mariet, who was then high in the Cardinal's favor.[2] Corneille replied, and Mariet published a signed attack. Then Scudéry published his Observations sur le Cid, Rotrou came to Corneille's defence, etc., until almost every author and critic in Paris was involved. The fight became bitter, and some of the attacks so personal and so menacing in tone that the Cardinal imposed silence on both parties, pending the decision of the Academy. This was delayed for several months, due at first to Corneille's refusal to allow such a decision to be made, and later ~~by~~ to the inability of the Academy to prepare a report which would please the Cardinal and contain a fair judgment.[3] After five months, however, the Sentiments de l'Académie appeared.

Scudéry's Observations was the most important, probably, of the attacks directed against Le Cid, for it pretended to be an impartial and scholarly criticism. A good idea of its contents is given in his introduction.

Aussi ne m'étonne-je pas beaucoup que le peuple, qui porte le jugement dans les yeux, se laisse tromper par celui

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[1] Richelieu's motives are uncertain, but Guizot avers that the principal ones were probably his resentment of Corneille's independence, shown first in his altering of an act in the Comédie des Tuileries, produced under the Cardinal's direction nearly a year before, by his boasting about the favors he had not received, in his Excuse à Ariste; and ~~of~~ the success of Le Cid, in which dueling was eulogized and medieval justice defended. (Guizot, op. cit., pp. 153-154).

[2] F. M. Warren, Editor, op.cit., p. xi.

[3] Guizot, op.cit., pp. 162-166.

de tous les sens le plus facile à décevoir.
Je pretends donc prouver contre cette pièce du Cid:

> Que le sujet ne vaut rien du tout,
> Qu'il choque les principales règles du Poème dramatique,
> Qu'il manque de jugement en sa conduite,
> Qu'il a beaucoup de méchants vers,
> Que presque tout ce qu'il a de beautés sont dérobées,
> Et qu'ainsi l'estime qu'on en fait est injuste.[1]

The Sentiments de l'Académie, written by Chapelain, is concerned in answering these charges of Scudéry. It states that, in attacking the Cid according to the rules of Aristotle, Scudéry himself has not followed the method of examination given by Aristotle; that there is a real complication in the drama; that the dénoûment is evident only after the many pursuits of Rodrigue; that the play is verisimile, with the verisimilitude of the extraordinary; and that the verse is unusually good. In accordance with Scudéry, however, it claims that the ending is not moral, though true, and that such things should be suppressed for the good of society; that the character of Chimène is blameworthy; and that the play contains unnecessary episodes.[2]

Such an answer, so definitely designed to appease both sides, had little real weight, though Scudéry, to whom it was addressed, thanked the Academy; while Corneille complained because that body had proceeded against him with so much violence, and because it had employed its authority to shut his mouth.[3] However, as he was still receiving a pension from Richelieu, he decided, at the advice of his friend Bois-Robert, not to prolong

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[1] As quoted by R. Le Brun, Corneille devant trois siècles, pp. 1-2, Paris: Bibliothèque Internationale d'edition, E. Sausot et Cie., 1930.
[2] Ibid, pp. 6-13, "Sentiments de L'Académie."
[3] Guizot, op.cit., p. 169.

~~long~~ the matter, and he was soon enjoying again the familiarity of the Cardinal.[1]

While this storm of bitter criticism had no effect upon the popularity of the drama, it did have its effect upon Corneille's writing. He wrote nothing but criticism for several years, and when his next tragedies were produced, they conformed to the classical unities, and always duty triumphed over love. Émile Deschanel, a nineteenth century critic, says:

> ...les indignes persécutions soulevées par le succès du Cid, firent que Corneille douta de lui-même, rebroussa chemin, quittant la voie moderne du drame tragi-comique; comment son romantisme s'effaroucha d'abord, se tempera ensuite, au lieu de se développer et de pousser toutes se branches. Sans cette misérable critique....le théâtre français tout entier eussent été différents, plus appropriés à notre nation, plus sympathiques à nos moeurs, à nos sentiments, que les sujets grecs et romains.[2]

It is more probable that Corneille's desire to make money, referred to above, led him in his subsequent attempts to please his public "selon les règles" in order to insure the approval of his patron Richelieu, than that the quarrel made him doubt his own ability or the merit of Le Cid, for, near the end of the quarrel, Corneille wrote to Bois-Robert:

> Le Cid sera toujours beau, et gardera sa réputation d'être la plus belle pièce qui ait paru sur le théâtre, jusques à ce qu'il en vienne une autre qui ne lasse point les spectateurs a la trentième fois.[3]

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[1] Ibid, p.169. Guizot quotes Corneille as saying of the matter: "I am rather more worldly than Heliodorus, who preferred to lose his bishopric rather than abandon his book, and I value the good graces of my master more than all the reputations upon earth."

[2] Le Brun, op.cit., p.98.

[3] Quoted by W.F.Warren, Editor, op.cit., p.xiv.

IV

COMPARISON OF LAS MOCEDADES DEL CID AND LE CID

Structure. The essential difference in the structure of the two plays is shown in their titles. In Las Mocedades del Cid the adventures of Rodrigo are of primary importance, and the story of his love for Jimena and the consequent conflict between love and duty serves only as a thread of interest to hold together the stories of his youthful exploits. The structure is essentially that of a chronicle history play, though it differs little from the usual comedia of its time. It is divided into three acts. with a varying number of scenes to each act. There is no formal division into scenes in the edition which I have used, but the transition from one to the other is denoted either by the entrance of new characters or by the exit of part of those on the stage in the previous scene. In Las Mocedades no attempt is made to conform to the unities. This is not due to ~~de~~ Castro's ignorance of their existence, as Lord Holland suggests,[1] but to the taste of the Spanish audience for which he wrote, which, as Lope says, demanded from "Genesis to the last judgment" in a historical play.[2] With a loosely constructed plot and emphasis on incident, we find many changes in scene in Las Mocedades, and the introduction of many characters unnecessary for the development of the plot in order to give the proper setting for the various incidents.

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1 "The plot in Guillén de Castro's play is more rambling, not conforming to any of the unities, (his being unaware of their existence). . . .H.R. Fox, op. cit., p. 113. That de Castro was aware of their existence is shown in his "El curioso impertinente," quoted above, where he mentions Plautus and Terence, and the fact the Spanish comedies contradict art.

2 See quotation above from Lope's Arte nuevo de hazer comedias.

In Le Cid, on the other hand, the primary interest lies in character, in the internal conflict in the minds of Rodrigue and Chimène, rather than in incident or adventure. Consequently, the number of incidents and characters is greatly reduced, all those being omitted which do not contribute to the development of the plot.

Corneille's play, in accordance with the classical rules so much in vogue during his age, is divided into five acts, with a varying number of scenes to the act, the scenes being determined by the entrance or departure of characters. It conforms to the classical unities of action, place, and time, or at least to Corneille's version of them. Even with his omission of extraneous incidents and characters, the condensation of so much action into the short space of twenty-four hours, and the making one city the scene of so many unusual happenings within that time limit, often gets Corneille into difficulty,[1] and causes the inverisimilitude in Le Cid which was such a point of contention during the literary quarrel which followed its production.

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[1] Corneille himself says of it in his "Examen de Le Cid," as it is given by F. M. Warren in his edition of Le Cid, pp. 16-17: . . . . "Je ne puis dénier que la règle des vingt et quatre heures presse trop les incidents de cette pièce. . . . . Cette même règle presse aussi trop Chimène de demander justice au Roi la seconde fois. . . . . Le roman lui aurait donné sept ou huit jours de patience, avant que de l'en presser de nouveau; mais les vingt et quatre heures ne l'ont pas permis.

C'est l'incommodité de la règle; passons à celle de l'unité de lieu, qui ne m'a pas donné moins de gêne en cette piece. Je l'ai placé dans Seville, bien que don Fernand n'en aie jamais été ~~le le~~ maître, et j'ai été obligé à cette falsification, pour former quelque vraisemblance à la descente des Maures, dont l'armée ne pouvait venir si vite par terre que par eau.

. . . . . C'est une seconde incommodité de la règle dans cette tragédie."

Content. Beginning with the scene of Rodrigo's knighting, Las Mocedades records the principal adventures of his youth, ending with his marriage to Jimena. The opening scenes are impressive ones: the young Rodrigo is dubbed a knight before the altar of Spain's patron Saint, by his King; his spurs are fastened on by the Infanta; and he is presented with the King's own sword by his sovereign, and with a horse by the Queen. His knightly appearance and his courtesy win him favor with both the Infanta and Jimena, though the King's favors arouse the jealousy of attending courtiers, among them the Count Lozano and his kinsman Peranzules.[1] Later, at the meeting of the King's counsellors, the count's anger and jealousy is aroused still higher on learning that Rodrigo's father, Diego Lainez has been chosen as tutor to the Prince in preference to him. A heated argument follows and the count strikes don Diego. King Fernando and his counsellors decide to keep the affair quiet, and to force the count to give satisfaction, or an apology to don Diego. In the meantime, don Diego has returned home and, finding himself too weak and too imfirm to use the sword of his ancestors, calls in his three sons to test their courage. Rodrigo, though the oldest of the three, is called last, and he alone responds to the test with the anger and courage which his father desires. Delighted, the old man tells him of his insult, and leaves him. Torn between his love for Jimena and his sense of duty for a time, Rodrigo ends by taking the famous sword of

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1 When the King and Queen and their attendants have arrived for the ceremony of knighting Rodrigo, the following conversation indicates the jealousy felt:

"Rey-¿Qué os parece mi ahijado?
D. San-¿No es galan, fuerte, y lucido?
Conde- Bravamente le han honrado
Los reyes.

Mudarra, and going in search of the count. He encounters the latter leaving the palace after a council with Peranzules, at which he has refused to apologize for his action; and, within sight and hearing of both his father and Jimena, challenges the count to a duel. They leave the stage fighting, with everyone except the Infanta following. As Rodrigo returns, fighting with the servants of the count, the Infanta stops their fighting, thus further endebting Rodrigo to her.

Immediately afterwards, don Diego and Jimena appear before the King, the one to defend his son, the other to demand justice. Don Diego, voicing the code of honor of the times says:

" . . . el honor que se lava
Con sangre se ha de lavar,"

and now that his honor has been restored, offers his head to satisfy Jimena. The King makes don Diego a prisoner in the charge of the prince don Sancho, and promises justice to Jimena, while she vows to pursue Rodrigo until she has avenged her father's death. On her return home she encounters Rodrigo, who has come to offer her his head, in order that she may avenge her father's death without the trouble of pursuing him. She refuses, and reproaches him for coming, and, although she admits that he acted the part of a knight in avenging his father's insult, declares that she will pursue him, unwillingly as it must be. In the following scene Rodrigo encounters his father, receives

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Peranz- Extremo ha sido."

And after the ceremony, when the Queen has told Rodrigo that she wishes to give him a horse, Peranzules again shows his jealousy:

"Rey-Principe, salid con él. (Rodrigo)
Peranz-(ap)- Ya estas Honras son extremos."
(Las Mocedades del Cid, pp. 18, 20.)

his thanks and his blessing, and leaves, at his father's advice, to fight the Moors. He is next seen in an encounter with the Infanta at the Queen's country house, where he appears at the head of a troop of soldiers. He receives her blessings, and with renewed courage goes to battle the Moors. One of these encounters is presented in the next scene, and a bit of humor added by the pastor, by whom the battle is described to the audience. There follows a scene in Burgos (to allow time for the arrival there of the Moorish king whom Rodrigo has conquered), in which don Sancho recounts a dream of his, fortelling his death at his sister's hands, which is actually accomplished in a later drama of de Castro's. The Moorish king arrives before Fernando reporting Rodrigo's success in battle, and yields, at the command of his conqueror, who arrives on the scene, to the laws of Fernando, in his own name and that of three other Moorish kings. Rodrigo is joyfully received by the king and his retinue, and is given the title of "Mio Cid" by which the Moor addresses him. Jumena appears and although she still loves Rodrigo, demands justice of the King, who, after praising Rodrigo for his accomplishments, again exiles him from Castile.

Between the second and third acts much time elapses,[1] and

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[1] This evidently was a common device, for Lope says in his Arte nuevo de hazer comedias, lines 193-198:

"Passe en el menos tiempo que ser pueda
sino es quando el poeta escriva historia,
en que hayan de passar algunos años,
que estos podrá poner en las distancias
de los dos actos, o si fuere fuerça
hazer algún camino una figura;" (H.J. Chaytor, op. cit, p.22.)

at the opening of the third act we find the Infanta complaining to her counsellor, Arias Gonzalo, about her fate in the future, since she cannot marry Rodrigo and does not wish to leave Castile and marry a foreigner, her brother is most unfriendly, and her father is growing old. In the course of the conversation she reveals the fact that Jimena and Rodrigo still love each other madly, and that Jimena pursues him merely for appearance's sake. Her father learns of her anxiety and promises her a part of his kingdom. Arias Gonzalo tells Fernando of Jimena's love for Rodrigo, and when she again comes to complain to the King (though her complaints are becoming desperate makeshifts), he proves to himself the truth of her love by having a servant tell her that Rodrigo has been killed as he returned from Santiago. As soon as she discovers the trick, however, she seeks to retrieve herself by pretending that her visible emotion was caused by joy, not grief; and, in order to make this statement appear sincere, causes the king to announce that whoever brings her the head of Rodrigo shall marry her, if he be of her rank, and shall receive half of her property if he is not.

There follows the extraneous episode of the leper, which completes the picture of the Christian kinght, and also denotes passage of time. (See footnote 1, page 26). Following this, Rodrigo arrives at the court of King Fernando just in time to save him, by accepting it, from the great embarrassment of refusing the challenge of the King of Aragon, whereby the dispute over Calahorra is to be settled by single combat between his champion, don Martín, and a Castilian knight. Don Martín, learning that

Rodrigo is the Cid, and having been attracted by Jimena during his two months' stay at the court, wishes to ~~accomplish~~ win two prizes in a single fight and vows to bring her Rodrigo's head in order to win her for his wife. They leave for the scene of the duel, the division between Castile and Aragon.

Jimena, learning that don Martín has taken her vengeance in his hands, and knowing his formidable reputation as a warrior, bewails the fact that she ever caused such a proclamation to be made, declaring that Rodrigo's death will cause hers. When she receives a letter from Aragon (which the page says is from don Martín), advising her to put aside her mourning and dress for her wedding, she believes that don Martín has killed Rodrigo, but dresses and goes to the palace in order to be sure. She arrives there at the end of a council held by the King and his advisors, in which the will for the division of Fernando's kingdom among his children has been made. (This scene is put in to give Rodrigo time to return from Aragon). On hearing that there is a gentleman outside who wishes to deliver to her Rodrigo's head, Jimena confesses her love for Rodrigo and begs the King to give her leave to enter a convent, leaving to don Martín all her property. Rodrigo enters at this point, to the astonishment of them all, and declares that the news they have received is true: he has just come from Aragon, and he brings his head (as well as that of don Martín), to present it to Jimena, as she has not specified in her proclamation whether it be on or off his body. Having thus fulfilled the conditions specified by Jimena, Rodrigo claims her as his wife, adding, however, that if she denies him

this last reward, she may cut off his head with his own sword. King Fernando pronounces sentence in his favor, and Jimena, urged by Prince Sancho, Arias Gonzalo, and her uncle, Peranzules, consents. The wedding is to take place that very night, with Prince Sancho as the godfather.

In Le Cid the plot is essentially the same, though the action is greatly simplified, and unnecessary incidents are omitted. The characters of the Queen, the Prince, Peranzules, don Martín, the leper, the Moorish King and the brothers of Rodrigo are omitted. The scene is laid in Seville. The play opens with a scene between Chimène and Elvire, in which we learn that both Rodrigue and don Sanche are pretenders for the hand of Chimène, that Chimène is madly in live with Rodrigue, that her father favors Rodrigue's suit, and that Rodrigue's father is to propose the match to the count when they leave the King's council on this very afternoon. By making both parents, as well as the public, aware of the love of Chimène and Rodrigue before the quarrel, Corneille has heightened the interest in their love, and made the quarrel of more immediate significance. In the first scene we are given the keynote of the drama, the theme around which it is built. In her second speech Elvire says:

. . . . . .
Et puisqu'il vous en faut encore faire un récit,
Voici d'eux et de vous ce qu'en hâte il m'a dit:
"Elle est dans le devoir" . . . . . .

This sense of duty, and of honor which obligates duty, is the ruling principle in the lives of the Infante, don Diègue, Chimène, and Rodrigue. In scene two we learn that the Infante loves Rodrigue, but, knowing him beneath her rank, she has given him to

Chimène (though how she has done that is not made clear), and she vows her determination to triumph over a love that is unworthy of her, despite its force. In scene three, as the count and don Diègue leave the palace, we learn that the count is angry because the king has chosen don Diègue as tutor to the prince, but don Diègue tries to soothe him by asking for Chimène as Rodrigue's wife. The reply is most insulting; a quarrel follows, and the count strikes don Diègue in the face, just as in the Spanish play. Here the quarrel does not occur in the presence of the king and hence is not so serious. By not being there, however, it gives don Diègue an opportunity to try to avenge himself, and he immediately puts his hand to his sword, only to be taunted by the count about his weakness. The soliloquy which follows on the helplessness of old age is very touching, and very effective, being superior to the corresponding passage in the Spanish play. (Le Cid, Act I; sc. IV, Las Mocedades Act I, lines 290-339.) In scene five Rodrigue is tested by his father, with the question "Rodrigue, as-tu du coeur?" This inference to his courage as a test is entirely in keeping with the atmosphere of the French play, and is more reasonable that the method used in the Spanish play, where don Diego squeezes tightly the hands of his first two sons, and bites Rodrigo's finger. That incident is founded upon a popular ballad, however, and it did not appear at all out of keeping to the Spaniards. In the French play, don Diègue, knowing both the ability of his adversary and Rodrigue's love for Chimène, realizes fully the import of his demand upon Rodrigue, heightening the interest. The scene is which Rodrigue balances his love for Chimène against

his duty is very similar to its original, though it brings forward another, and a more subtle, point of honor: that he loses Chimène in either case, for if he fails to avenge his father and himself, he will be unworthy of her.

In act two the incidents follow closely the Spanish original: the count refuses to apologize to don Diègue, even at his soverign's command, feeling himself too important to the state to be in danger of punishment by his King and too sure of his ability as a swordsman to fear either don Diègue or his son; Rodrigue challenges him, and will not be dissuaded from his purpose, despite his love for Chimène and his inexperience as a fighter; Chimène fears the duel, while the Infante declares it impossible, but offers to make him (Rod.) her prisoner until all danger has passed, only to learn that he and the count have gone out together alone; she is again the victim of her love, for hope is renewed on seeing the possibility of his killing the count, thus gaining prestige for himself and making impossible his marriage to Chimène; King Fernand, learning of the count's refusal to his command, plans to punish him, despite the defense offered by don Sanche; he learns of the death of the count, and recognizes its justice, while regretting his loss: don Diègue and Chimène appear before King Fernand simultaneously, the one to defend Rodrigue and the other to demand justice; and Fernand promises justice to Chimène, and makes a nominal prisoner of don Diegue. An essential difference is noted when, in scene six, King Fernand tells don Sanche and don Arias that boats of the Moors have been seen at the mouth of the river, and that they might at high tide dare to come up to Seville.

Rodrigue goes to the home of Chimène to offer her his life in exchange for that of her father, not wishing to live after possessing her is made impossible. Their conversation is very similar to that in the Spanish play, though more emphasis is given to intricate and delicate points of honor. Instead of being accompanied home by her relatives as in Las Mocedades, don Sanche, the other lover, accompanies Chimène home from the count, and asks permission to take her vengeance upon himself, receiving her promise to make use of his offer should it ever be necessary. Rodrigue, after leaving the house of Chimène, encounters his father in the streets where he has been awaiting him. Their conversation is very similar to the Spanish play, except that Rodrigue now wishes to die, having avenged their insult and lost Chimène; and that his father, instead of sending him out to fight the Moors, tells him that the Moorish fleet is now advancing up the river with the tide, and will be at the gates in an hour, and that he must lead a band of his father's friends, five hundred strong, to fight against them, and find death, if death he desire, in serving his king.

Act four, on the following morning, relates to us the news of Rodrigue's astonishing bravery and success in fighting the Moors and in saving the city, causing great joy to all but Chimène, who, though she turns pale at the thought of his being wounded, persists in her intention to pursue him, despite his victory and despite the pleadings of the Infante, who insists that he should be forgiven, or at least spared, for the sake of the

kingdom, since his bravery and deeds are equal to those of the count. The king receives Rodrigue, praises him for his deeds, gives him the title of "le Cid", forgives him for killing the count, and has him recount the story of the attack and battle against the Moors. Just at its completion, Chimène again comes to the king to beg justice, is tricked into betraying her love by the King's telling her, at Diegue's advice, that Rodrigue is dead, defends herself by saying that joy, as well as sorrow, can cause such a reaction, and perseveres in her determination for vengeance, demanding of all the king's knights the head of Rodrigue. The king, however, says that is too severe, and that she must be content with one kinght. In reply to don Diègue's request that the contest be left open to all, since none will dare challenge Rodrigue after his exploits of the previous night, don Sanche claims Chimène's promise to allow him to avenge her offense. The king then declares that Chimène must marry the winner of the battle, be it Rodrigue or don Sanche.

In act five there is a further departure from the Spanish model. Rodrigue again goes to see Chimène, telling her of his intention to die without attempting to defend himself against her champion, and says that he could not die without saying a last farewell and paying homage to her. Chimène, almost mad at the thought of Rodrigue's death and of her having to marry don Sanche, tries in every way to appeal to his valor, and, as a last resource, says the much blamed line,

"Sors vainqueur d'un combat dont Chimène est le prix."

Rodrigue, thus encouraged, leaves for the duel, feeling

himself capable of conquering an empire. After his departure, Chimène complains of the unhappiness that will be her lot regardless of the outcome of the duel, due in one case to the death of her beloved, and in the other to the success of her father's murderer, still persisting that she will not marry Rodrigue even if he wins, but will still pursue him. When don Sanche appears before her, ready to present his sword at her feet, she jumps to the conclusion that Rodrigue is dead, refuses to listen to don Sanche's story, and goes to the king, confessing her love for Rodrigue and begging permission to enter a convent, rather than marry don Sanche. She learns of her error: Rodrigue has overcome don Sanche in battle, but, refusing to shed blood which was hazarded for Chimène, ~~but~~ has sent him to lay his sword at her feet and acknowledge his loss. The king, declaring that her father has been satisfied, tells her not to rebel at the command which gives her Rodrigue for a husband. Rodrigue, however, kneeling before Chimène, says that he does not come to claim his conquest, but to offer her again his head; that if what he has done does not satisfy her, he is ready to do anything if at last his crime may be erased. The king gives Chimène to Rodrigue, but with no limit as to the date of the wedding, leaving Chimène a year, if she wishes it, to accustom herself to the thought of marrying Rodrigue. He advises the latter that, meanwhile, he fight the Moors who are ravaging the land, leaving time, his own valiance, and his king to conquer a point of honor.

This ending has been greatly criticized, due mainly to its taking place within twenty-four hours after the opening of the play. Corneille defended it, because it was the only way to finish the drama, obeying the unities and the truth of history:

> Pour ne pas contredire l'histoire, j'ai cru ne me pouvoir dispenser d'en jeter quelque idée, mais avec incertitude de l'éfiet; et ce m'était que par là que je pouvait accorder la bienséance du théâtre avec la vérité de l'événement.[1]

He also defneds Chimène's silence, even after she has said to the king "Je vous en ai trop dit pour m'en pouvoir dédire", on the grounds that silence, before a king, does not denote consent:

> Je sais bien que le silence passe d'ordinairement pour une marque de consentement; mais quand les rois parlent, c'en est une de contradiction: on ne manque jamais à leur applaudir quand on entre dans leurs sentiments; et le seul moyen de leur contredire avec le respect qui leur est dû, c'est de se taire, quand leurs ordres ne sont pas si pressants qu'on ne puisse remettre à s'excuser de leur obéir lorsque le temps en sera venu, et conserver cependant une espérance légitime d'un empêchement, qu' on ne peut encore déterminément prévoir.[1]

Liéby alone, of the critics to whom I have referred, agrees with Corneille's defense of the ending of Le Cid:

> . . . . . les dernières paroles de Chimène sont une respectueuse mais énergique protestation au nom d'un devoir sacré qu'elle n'entend pas oblier . . . . . mais elle ne serait le (justifiée) point devant sa conscience, avec laquelle elle ne transige point. Elle se résigne seulement, puisque la chose ne dépend plus d'elle, à ne pas poursuivre davantage le châtiment de Rodrigue, mais elle ne consent point à l'épouser: elle n'entend point sacrifier à un ordre même du roi ses scrupules et sa dignité.[2]

And he even goes so far as to laud the ending as a stroke of genius:

> C'a été un trait de génie, de la part de Corneille, que de répondre à ces divers sentiments du spectateur par le compromis qu' il a imaginé. Ce mariage laissé dans le vague, dans le

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1 Pierre Corneille, Examen, as given in F. M. Warren's edition of Le Cid, p. 13.

2 A. Liéby, Etudes sur le Théâtre classique, pp. 25, 27. Paris: Lecène, Oudin et C ie, Editeurs, 1892.

lointain, dans l'incertitude, était le dénouement le plus beau, le plus poétique, qu'il pût tirer de son sujet: chacun peut, suivant ses dispositions personelles, l'interpréter à sa manière, suivant qu'il préfère se figurer Chimène éternellement inflexible dans son rigoureux devoir, ou qu'il aime mieux ne pas l'imaginer éternellement séparée de Rodrigue.[1]

The others, while some of them defend it, consider her marriage to Rodrigue a settled fact, and the deferred date of the nuptials a result of Corneille's sensitiveness to the bienséance of the theatre.

Considering the fact that the Cid really began under the name of tragi-comédie[2], however, it appears that Corneille's original intention was to marry Chimène to Rodrigue, and that later, in defending his work, he developed the other interpretation and called his drama a tragedy. Be that as it may, the literal interpretation is certainly the most probable one, and is most apparent to Corneille's audience. Besides, it is the so called "immorality"[3] of the dénoûment which separates Le Cid from his other tragedies, causing the great popularity of that drama during the triumph of romanticism in France,[4] and contributes to its lasting interest.

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[1] Ibid, p. 29.

[2] Ibid, p. 68.

[3] Both Scudéry and the Academy accused the play of immorality. The former, in his Observations says: . . . "La vertu semble bannie de ce poème: il est une instruction au mal . . .": and Chapelain, in the Sentiments de l'académie, says that the dénoûment, while true, is not moral, and that such truths should be suppressed: "Il y a des vérités monstreuses ou qu'il faut supprimer pour le bien de la société." (Extracts as given by Le Brun, op. cit., pp. 4, 9,10)

4 La Harpe, Geoffroy, Nisard, and other critics, agree that it is the emphasis on love, and its triumph over duty in their long struggle, which makes the piece so appealing and so human, and Chimène the most lovable of all Corneille's heroines. (From extracts of criticism given by Le Brun, op.cit, pp. 59, 60,61 and 84,85.)

Originality. Selecting from the ballads and epics of the Cid those incidents of greatest dramatic possibility, de Castro linked them together, changing their chronology where necessary, around the plot of love versus honor. This is usually considered his original contribution, though Barbara Matulka disputes the idea; quoting the Florisel de Niquea romance from the Amadís, in which is embodied a struggle between love and honor, where twice the offended queen has an opportunity to take vengeance on her lover, once while he is asleep, and again when he presents her his sword, begging her to take his life. Concerning the relation of this romance to Las Mocedades, Miss Matulka says:

"Whether Castro consulted the novel directly, or whether he depicted a knightly Cid already formed by the influence of this romance becomes a matter of relatively little moment. . . The important fact is that though the contamination with the Amadís, the love of Rodrigo and Jimena became, from a mere episode, the central theme of the drama, and that the problem of love versus hatred was transported from the Amadís into the play . . . "[1]

Granting this, the combination of the two romances was a most fortunate one, giving rise to two of the great dramas of the Seventeenth century.

Having thus destroyed the originality traditionally attributed to him in Las Mocedades del Cid, Miss Matulka continues:

His true originality--which remains sufficient to insure him lasting renown--lies in the artistic qualities of his tragedy, in the fervor and intensity of its dramatic action and of its clashing protagonists. This fervor and this intensity animated

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1 B. Matulka, op.cit., p. 52.
2 Ibid, p. 54.

the scenes and the Cid motives already evolved before him, and lifted his drama far above the level of the ordinary capay espadxa tragedy. (Footnote 2 page 37)

Seen from this viewpoint, Corneille's drama contains as much originality as that of Castro. Neither invented episodes: Castro contributed the poetic fervor and intensity of action which so characterizes his drama; and Corneille combined with this his good judgment, putting more logic into the development of the action, and more finesse into the interpretation of honor and duty.

Characterization. In spite of the great similarity between the plots of the two plays, there is a great difference in the atmosphere that pervades them, and, consequently, in the characteristics of the various personages.

In the Spanish drama the atmosphere of the Middle Ages, of the ballad and the epic, which is almost barbarous at times, provides a back ground against which the boldness of thought[1] and the violence of the action does not appear shocking, but realistic.

The French piece is more solemn and refined, pervaded by a sense of duty and moral obligations. This refinement is possibly due, as Lisle suggests, to the influence of the women of the time:

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[1] For example, the blow given don Diego by the count in the Spanish play does not seem out of keeping, while in the more refined surroundings of the French tragedy, it seems out of keeping in its violence. Huszár says of this: "Voyez la scène où le vieux Don Diègue, . . . recoit de Don Gomes le soufflet célèbre. Lessing en était choqué déjà et Klein, dans son style original, fait justement remarquer que dans l'atmosphère de cour, douce et solennelle, de la pièce française, cette chose ne devrait pas se produire. Les acteurs français, sentant pour ainsi dire que ce soufflet ne convenait pas dans ce milieu, étaient, on le sait, toujours embarrassés pour jouer cette scène . . . . .

(Cont.p39)

La puissante influence exercée en tout temps par les femmes sur l'esprit français, était devenue à cette époque un despotisme absolu. Négligées, délaissées pendant les guerres civiles, elles avaient repris, grâce à la paix et à la prospérité publiques, leur empire sur les coeurs, et elles en usaient noblement pour apprivoiser les caractères, pour adoucir les moeurs, pour tout polir et tout civiliser. De là cette amour de l'élégance poussée jusqu'à l'afféterie, de là cette horreur des sentiments féroces et des spectacles sanglants, de là enfin ce luxe de tendresse, et ces raffinements de sensibilité, qui sont le cachet des ouvrages du temps.[1]

The stamp of these characteristics, particularly that of the refinement of sensibility, is seen in Le Cid as definitely as that of the tendency, mentioned above, toward an examination of conscience. It was the combination of the two influences as presented by Rodrigue and Chimène, which so delighted the French audience. Faguet says:

Ce qui était tout nouveau dans le Cid comme psychologie c'étaient les délicatesses d'honneur et les raffinements de vertu, inconnus à l'antiquité et à ceux qui l'avaient imitée, et qui ont quelque chose d'une casuistique sentimentale et qui ne se comprennent bien que dans un pays habitué à la discussion du cas de conscience.[2]

Bearing in mind these characteristic backgrounds, let us compare the more important personages of the two dramas.

(Footnote 1 continued from page 38-) . . . le soufflet qui paraît déplacé dans son Cid ne vous etonne pas dans le monde barbare et brutal de la comedia. Il y a plus d'une pièce espagnole où des personnages des plus considérables arrivent à la violence. (G. Huszár, Pierre Corneille et le Théâtre Espagnol, p. 256, Paris: Emile Bouillon, Editeur, 1903.)

1 J. D' Lisle, op. cit., p. 30.

2 E. Faguet, op. cit., p. 109.

(a) Rodrigo. Rodrigo is by far the most interesting character in the Spanish play. He is an ideal lover, an ideal gentleman and a courtier, and an ideal warrior. His physical attractiveness, his high honor and his courage, win him the favor of all the ladies, and the admiration and respect of the men with whom he comes in contact. His valor and ability as a warrior form an important side of his character in the drama, for it is through his triumphs in battle that he is enabled to overcome the obstacle of a point of honor, winning forgiveness from his king and his beloved. The chief development in character from the Cid of the romances is shown in his courtly manners and language, as noted above, and in the strength and purity of his love for Jimena.

In Rodrigue, the role of the lover is still further emphasized and glorified. The sensibilities of Rodrigue to the duties of a lover and of a gentleman of honor are more delicate and more refined than those shown by Rodrigo, though often not so forcible or natural.[1] His chief interest turns to duty, and the struggle in his soul becomes not so much a struggle between love and honor, as between the importance of his duty as a lover and that of his duty to the honor of his family: a struggle between will-power and desire. Huszár says of this difference,

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1 Due probably to the conception of love in two countries, Huszár says: "La devise du caballero était 'ma dame avant tout'", bien qu'il fût capable de renoncer à son amour lorsqu'il y était obligé par des considérations plus hautes. Mais l'amour n'eut jamais en France la même force qu'en Espagne. La raison interdit toujours les éclats fougueux et l'oubli de soi-même, et subordonna l'amour aux fins de la vanité et de l'intérêt . . . . C'était un sentiment élégant, raffiné, mais artificiel, moins vrai et moins naturelle que dans la comedia espagnole et souvant en opposition avee cette passion sauvage et sensuelle qui s'y manifestait." (G. Huszár, op. cit, p. 205.)

L'exaltation de l'«honor» espagnol amena Corneille à glorifier la volonté. Ce qui était approprié aux moeurs espagnols devint chez lui un principe abstract. [1]

This difference between honor and duty, as well as an essential difference between the two heros, is shown by their soliloquies immediately after they learn of their task as avenger of their honor. In the Spanish piece Rodrigo is not constrained by a sense of duty as is the French Rodrigue; the case is, rather, that the insult of this first offense to his family honor stirs his soul to its depths and sways him even more strongly than does his love. Everything else becomes of little moment when weighed against the enormity of his insult:

CID. Suspenso, de afligido,
Estoy, Fortuna, ¿es cierto lo que veo?
Tan en mi daño ha sido
Tu mudanza, que es tuya, y no lo creo.
¿Posible pudo ser que permitiese
Tu inclemencia que fuese
Mi padre el ofendido (¡extraña pena!),
Y el ofensor el padre de Jimena?
¿Qué haré, suerte atrevida,
Si él es el alma que me dió la vida?
¿Qué haré (¡terrible calma!),
Si ella es la vida que me tiene el alma?
Mezclar quisiera en confianza tuya
Mi sangre con la suya,
¿Y he de verter su sangre? (¡brava pena!),
¿Yo he de matar al padre de Jimena?
Mas ya ofende esta duda
Al santo honor que mi opinion sustenta;
Razon es que sacuda
De amor el yugo, y la cerviz exenta
Acuda á lo que soy; que habiendo sido
Mi padre el ofendido,
Poco importa que fuese (¡amarga pena!)
El ofensor el padre de Jimena.
¿Qué imagino, pues que tengo más valor que pocos años,
Para vengar a mi padre, matando al conde Lozano?
¿Qué importa el bando temido del poderoso contrario,
Aunque tenga en las montañas mil amigos asturianos?

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1 Ibid p. 208

Y ¿qué importa que en la corte del rey de Leon, Fernando,
Sea su voto el primero, y en guerra el mejor su brazo?
Todo es poco, todo es nada en descuento de un agravio,
El primero que se ha hecho a la sangre de Lain Calvo.
Daráme el cielo ventura, si la tierra me da campo,
Aunque es la primera vez que doy el valor al brazo.
Llevaré esta espada vieja de Mudarra el castellano,
Aunque está bota y mohosa por la muerte de su amo.
Y si le pierdo el respeto, quiero que admita en descargo
Del ceñírmela ofendido, lo que la digo turbado.
Haz cuenta, valiente espada,
Que otro Mudarra te ciñe,
Y que con mi brazo riñe
Por su honra maltratada.
Bien sé que te correrás
De venir á mi poder,
Mas no te podrás correr
De verme echar paso atrás.
Tan fuerte como tu acero
Me verás en campo armando;
Segundo dueño has cobrado
Tan bueno como el primero,
Pues cuando alguno me venza,
Corrido del torpe hecho,
Hasta la cruz en mi pecho
Te esconderé, de vergüenza.[1]

Noting the vigor and stirring appeal of these lines, let us compare with them Rodrigue's balancing of duty and desire. Reasoning out his duty, weighing the claims of his sweetheart against those of his father, he seems langued and a bit effeminate in comparison with Rodrigo:

Percé jusques au fond du coeur
D'une atteinte imprévue aussi bien que mortelle,
Misérable vengeur d'une juste querelle,
Et malheureux objet d'une injuste rigueur,
Je demeure immobile, et mon âme abattue
Cède au coup qui me tue.
Si près de voir mon feu récompensé,
O Dieu, l'étrange peine!
En cet affront mon père est l'offensé,
Et l'offenseur le père de Chimène!

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[1] Guillem de Castro, op. cit., pp. 32-33, lines 385-438.

Que je sens de rudes combats!
Contre mon propre honneur mon amour s'intéresse:
Il faut venger un père, et perdre une maîtresse:
L'un m'anime le coeur, l'autre retient mon bras.
Reduit au triste choix ou de trahir ma flamme,
Ou de vivre en infâme,
Des deux côtés mon mal est infini.
O Dieu, l'étrange peine!
Faut-il laisser un affront impuni?
Faut-il punir le père de Chimène?

Père, maîtresse, honneur, amour,
Noble et dure contrainte, aimable tyrannie,
Tous mes plaisirs sont morts, ou ma gloire ternie.
L8un me rend malheureux l'autre indigne du jour.
Cher et cruel espoir d'une âme généreuse,
Mais ensemble amoureuse,
Digne ennemi de mon plus grand bonheur,
Fer qui causes ma peine,
M'es-tu donné pour venger mon honneur?
M8es-tu donné pour perdre ma Chimène?

Il vaut mieux courir au trépas.
Je dois à ma maîtresse aussi bien qu'à mon père:
J'attire en me vengeant sa haine et sa colère;
J'attire ses mépris en ne me vengeant pas.
A mon plus doux espoir l'un me rend infidèle,
Et l'autre indigne d'elle.
Mon mal augmente à le vouloir guérir;
Tout redouble ma peine.
Allons, mon âme; et puisqu'il faut mourir,
Mourons du moins sans offenser Chimène.

Mourir sans tirer ma raison!
Rechercher un trépas si mortel à ma glore!
Endurer que l'Espagne impute à ma mémoire
D'avoir mal soutenu l'honneur de ma maison!
Respecter un amour dont mon âme égarée
Voit la perte assurée!
N'écoutons plus ce penser suborneur,
Qui ne sert qu'à ma peine.
Allons, mon bras, sauvons du moins l'honneur,
Puisqu'après tout il faut perdre Chimène.

Oui, mon esprit s'était déçu.
Je dois tout à mon père avant qu'à ma maîtresse:
Que je meure au combat, ou meure de tristesse,
Je rendrai mon sang pur comme je l'ai reçu.
Je m'accuse déjà de trop de négligence:
Courons à la vengeance;
Et tout honteux d'avoir tant balancé,
Ne soyons plus en peine,
Puisqu'aujourd'hui mon père est l'offensé,
Si l'offenseur est père de Chimène.1

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1 Corneille, op. cit., Act I, Scene VI., pp. 38-39.

Corneille's Rodrigue also attains fame as a knight, ~~th~~ though the suddenness of this attainment and the necessarily curtailed number of triumphs detracts from the forcefulness of this side of his character. He lacks the vigor, the enthusiasm for fighting, and the self-assurance of his Spanish predecessor, gaining our pity more than our admiration. Rodrigo, being more self-sufficient and virile, the invincible champion of Castile--excites admiration and respect rather than pity. For the difference in their attitudes(and that of their fathers), toward fighting, let us compare the scenes where they are advised to fight the Moors in order to obtain forgiveness from the king:

DIEGO. Bravamente probaste, bien lo hiciste,
Bien mis pasados brios imitaste,
Bien me pagaste el ser que me debiste.
Toca las blancas canas que me honraste,
Llega la tierna boca á la mejilla,
Donde la mancha de mi honor quitaste.
Soberbia el alma á tu valor se humilla,
Como conservador de la nobleza
Que ha honrado tantos reyes en Castilla.
CID. Dame la mano y alza la cabeza,
A quien, como la causa, se atribuya,
Si hay en mí algun valor y fortaleza.. . .
Diego-Hijo, ya tengo prevenida gente;
Con quinientos hidalgos, deudos mios
(Que cada cual tu gusto solicita),
Sal en campaña á ejercitar tus brios.
Vé, pues la causa y la razón te incita,
Donde están esperando en sus caballos,
Que el menos bueno á los del sol imita.
Buena ocasion tendrás para emplearlos,
Pues moros fronterizos, arrogantes,
Al Rey le quitan tierras y vasallos;
Que ayer con melancólicos semblantes
El consejo de Guerra y el de Estado
Lo supo por espías vigilantes.
Las fértiles campañas han talado
De Búrgos, y pasando Montes de Oca,
De Nájera, Logroño y Belforado,
Con suerte mucha y con vergüenza poca
Se llevan tanta gente aprisionada,
Que ofende al gusto, y el valor provoca.
Sal-les al paso, emprende esta journada,
Y dando brio al corazón valiente,

Pruebe la lanza quien probó la espada.
Y el Rey, sus grandes, la plebeya gente,
No dirán que la mano te ha servido
Para vengar agravios solamente.
Sirve en la guerra al Rey; que siempre ha sido
Digna satisfaccion de un caballero
Servir al Rey, á quien dejó offendido.
CID. Dame la bendicción,
DIEGO. Hacerlo quiero.
CID. Para esperar de mi obediencia palma,
Tu mano beso y á tus piés la espero.
DIEGO. Tómala con la mano y con el alma.[1]

DON RODRIGUE.

Hélas!

DON DIÈGUE.

Ne mêle point de soupirs à ma joie;
Laisse-moi prendre haleine afin de te louer.
Ma valeur n'a point lieu de te désavouer:
Tu l'as bien imitée, et ton illustre audace
Fait bien revivre entoi les héros de ma race:
. . . . . .
Viens baiser cette joue, et reconnais la place
Où fut empreint l'affront que ton courage efface.

DON RODRIGUE

L'honneur vous en est dû: je ne pouvais pas moins,
Etant sorti de vous et nourri par vos soins.
Je m'en tiens trop heureux, et mon âme est ravie
Que mon coup d'essai plaise à qui je dois la vie;
Mais parmi vos plaisirs ne soyez point jaloux
Si je m'ose à mon tour satisfaire après vous.
Souffrez qu'en liberté mon désespoir éclate;
Assez et trop longtemps votre discours le flatte.
Je ne me repens point de vous avoir servi;
Mais rendez-moi le bien que ce coup m'a ravi.
Mon bras, pour vous venger, armé contre ma flamme,
Par ce coup glorieux m'a privé de mon âme;
Ne me dites plus rien; pour vous j'ai tout perdu:
Ce que je vous devais, je vous l'ai bien rendu.

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1 Guillem de Castro, op. cit., pp. 54-55, lines 370-418.

DON DIÈGUE

Porte, porte plus haut le fruit de ta victoire:
Je t'ai donné la vie, et tu me rends ma gloire;
. . . . . .
Mais d'un coeur magnanime éloigne ces faiblesses;
Nous n'avons qu'un honneur, il est tant de maîtresses!
L'amour n'est qu'un plaisir, l'honneur est un devoir.

. . . . . .

DON RODRIGUE

Mon honneur offensé sur moi-même se venge;
Et vous m'osez pousser à la honte du change!
L'infamie est pareille, et suit également
Le guerrier sans courage et le perfide amant.
A ma fidélité ne faites point d'injure;
Souffrez-moi généreux sans me rendre parjure;
Mes liens sont trop forts pour être ainsi rompus;
Ma foi m'engage encor si je n'espère plus;
Et ne pouvant quitter ni posséder Chimène,
Le trépas que je cherche est ma plus douce peine.

DON DIÈGUE.

Il n'est pas temps encor de chercher le trépas:
Ton prince et ton pays ont besoin de ton bras.
La flotte qu'on craignait, dans ce grand fleuve entrée,
Croit surprendre la ville, et piller la contrée.
Les Mores vont descendre, et le flux et la nuit
Dans une heure à nos murs les amène sans bruit.
La cour est en désordre, et le peuple en alarmes:
On n'entend que des cris, on ne voit que des larmes.
Dans ce malheur public mon bonheur a permis
Que j'ai trouvé chez moi cinq cents de mes amis,
Qui sachant mon affront, poussés d'un même zèle,
Se venaient tous offrir à venger ma querelle.
Tu les as prévenus; mais leurs vaillantes mains
Se tremperont bien mieux au sang des Africains.
  Va marcher à leur tête ou l'honneur te demande:
C'est toi que veut pour chef leur généreuse bande.
De ces vieux ennemis va soutenir l'abord:
Là, si tu veux mourir, trouve une belle mort;
Prends-en l'occasion, puisqu'elle t'est offerte;
Fais devoir à ton roi son salut à ta perte;
Mais reviens-en plutôt les palmes sur le front.
Ne borne pas ta gloire à venger un affront;
Porte-la plus avant: force par ta vaillance
La justice au pardon, et Chimène au silence;
Si tu l'aimes, apprends que revenir vainqueur
C'est l'unique moyen de regagner son coeur.1
. . . . . .

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1 P. Corneille, op. cit., pp. 75-77.

In the first of these, Rodrigo shows himself grateful to his father for the heritage of honor, strength and valor that is his. He not only does not regret having killed the Count, but appears well pleased with his achievement. As soon as he receives the blessing of his father, he is ready to go into exile in order to earn the forgiveness of his king by driving back the invading Moors. There is no suggestion of sorrow over his fate, though he has just come from his interview with Jimena. He feels confident of his strength and of his success in the undertaking which his father suggests to him.

Rodrigue, on the other hand, having accomplished the vengeance of his father, feels that his task is completed; and while he says that he does not regret having killed the count, resents the fact that his father should expect more of him. His valor as a knight is obscured by the sorrow of the lover, who, having lost the object of his affections, no longer cares to exist. This is a further reflection of the French ideals of love, mentioned above, and contributed greatly to the popularity of the rôle when the tragedy was first produced.

(b) Jimena. Jimena appears as strong a character as Chimène if a careful comparison is made. Corneille has added little to the character of the Spanish heroine who persists in pursuing the man who loves, and demands his death without ceasing, even though she feels that her own death will follow his. By yielding to the king's command to marry Rodrigue within twenty-four hours after he has slain her father, she may be

considered weaker than her Spanish predecessor, who yielded only after three years of persecuting her lover. However, by excluding the extraneous details which in the Spanish play so emphasize the rôle of Rodrigo, Corneille has magnified the character of Chimène, and made her rôle much more prominent in the play. Her struggle between duty and love is even more emphasized than is Rodrigue's, and, as Faguet points out, from Scene VII of Act II the play really should be called "Chimène."[1]

The character of Chimène was attacked severely as being immoral, during the quarrel which followed the production of the Cid. This was due to the unequal code of honor for men and women which was held in esteem at that time. Although a man might be forgiven for surrendering to his love, it was unthinkable that a woman should do so. Guizot says of this: . . . . .

> the Academy pronounced in its Opinions on the "Cid", that, if it had been allowable for the poet to make one of the two lovers prefer love to duty, it may be said that that it would have been more excusable to lay this fault on Rodrigue than on Chimène, as Rodrigue was a man; and his sex--which is, as it were, entitled to shut its eyes on all considerations in order to satisfy its love-- would have rendered his action less strange and less unsupportable.
>
> This is the key to the almost constant superiority of Corneille's heroines over his heros.[2]

This condemnation did then not detract from the popularity of the rôle, however; and now Chimène is considered the most attractive of Corneille's heroines because of the love which renders her more human, or, if one prefers to term it so,

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1 E. Faguet, op. cit., p. 111.

2 Guizot, op. cit., p.217.

weaker. It is the strength of her love, against which she fights so long before surrendering, which arouses the pity of the spectator, and makes her rôle so appealing. Liéby, while defending the interpretation that Chimène will never marry Rodrigue, says of her:

> . . . . . Aussi Chimène, avec sa faiblesse et sa grâce, avec ses entraînements involontaires qui ne l'empêchent pas de demeurer jusqu'an bout fidèle à son devoir, garde-t-elle une physionomie à part parmi les rôles de femmes que nous offre le théâtre de Corneille . . . . l'amante de Rodrigue reste la plus tendre et la plus touchante des héroïnes de Corneille. [1]

La Harpe, eighteenth century critic and member of the Academy, says:

> C'est que dans la nouveauté de l'ouvrage, ce qui lui fût reproché comme le plus repréhensible, est véritablement ce qu'il y a de plus beau . . . Si l'on eut été plus avancé dans la connaissance du théâtre, l'Académie . . . . aurait dit que ce qu'il y a de plus admirable dans le Cid, est précisément cette passion de Chimène pour celui qu'elle poursuit et qu'elle doit poursuivre. [2]

Geoffroy, of the nineteenth century critics, goes even furthur, declaring that Chimène pleases because she does what she should not do:

> Chimène plaît parce qu'elle fait ce qu'elle ne doit pas, et parce qu'elle ne fait pas ce qu'elle doit . . . .Plus le caractère de Chimène est étrange, plus il est brillant et théâtral. [3]

(c) The Infanta-In the Spanish play the Infanta, doña Urraca, has a vital connection with the action. In the opening scene she is present at the knighting of Rodrigo, and fastens on his spurs, thus obligating him to her. We are at once aware that she and Jimena both are in love with Rodrigo. Also, each

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1 A. Liéby, op. cit., p. 67.

2 From an extract found in Le Brun, op. cit., p. 59.

3 Ibid, p. 61.

of them is aware of the affections of the other, and each is jealous of Rodrigo's attentions to the other. Not until the scene near the palace, just before Rodrigo challenges the Count, do we discover that he loves the one and respects the other:

> Jimena- Alguna pena
> Señala: ¿qué puede ser?
> Infanta. ¡Rodrigo!
> Cid. (Ap) ¿Qué he de verter
> Sangre del alma? ¡Ay Jimena!
> Jimena-O fueron vanos antojos,
> O pienso que te has turbado.
> Sid- Sí, que las dos habéis dado
> Dos causas á mis dos ojos;
> Pues lo fueron de este efeto
> El darme con tal ventura,
> Jimena amor y hermosura,
> Y tú hermosura y respeto.
> Jimena-Muy bien ha dicho, y mejor
> Dijera si no igualara
> La hermosura.
> Infanta-(Ap) Yo trocara
> Con el respeto el amor.)[1]

While the Infanta sees here his preference for Jimena, she regains hope after the barrier of the Count's death is raised between them, and comes near telling Rodrigo of her love in the scene between them near the country house of the Queen. Though he is always polite, and on occasions, flattering, the Infanta discovers that Rodrigo retains hope of winning Jimena:

> Cid- . . . . . ¿señora mia?
> Infanta(Doña Urr)-Dios te guarde: ¿dónde vas?
> Cid- Donde mis hados me guian
> Dichosos, pues me guiaron á merecer esta dicha.
> Infanta-¿Esta es dicha? No, Rodrigo, la que pierdes lo seria;
> Bien me lo dice por señas la sobrevista amarilla.
> Cid- Quien con esperanzas vive, desesperado camina.
> Infanta-Luego ¿no la has perdido?
> Cid- A tu servicio me animan.
> Infanta-¿Saliste de la ocasion sin peligro y

1 Guillen de Castro, op. cit. pp. 36-37, lines 535-550.

sin heridas?
Cid-Siendo tu mi defensora, advierte como
saldria.
Infanta- ¿Dónde vas?
Cid- A vencer moros, y así la gracia perdida
Cobrar de tu padre el Rey.
Infanta- (Ap. ¡Que notable gallardía!)
¿Quién te acompaña?
Cid- Esta gente me ofrece quinientas vidas,
En cuyos hidalgos pechos hierve también sangre mia.
Infanta-Galan vienes, bravo vas: mucho vales,
mucho obligas:
Bien me parece, Rodrigo, tu gala y tu valentía.
Cid-Estimo con toda el alma merced que fuera
divina;
Mas me humildad en tu alteza mis esperanzas
marchita.
Infanta-No es imposible, Rodrigo, el igualarse
las dichas
En desiguales estados, si es la nobleza una misma.
Dios te vuelva vencedor; que después . . . .
Cid. Mil años vivas.
Infanta- ¿Que he dicho?
Cid- Tu bendición mis victorias facilita.
Infanta- ¿Mi bendición? ¡ay, Rodrigo! Si las
bendiciones mias
Te alcanzan, serás dichoso.
Cid- Con no mas de recibirlas
Lo seré, divina Infanta.
Infanta- Mi voluntad es divina.
Dios te guie, Dios te guarde, como te esfuerza y
te anima,
Y en numero tus victorias con las estrellas
compitan.
Por la redondez del mundo, despues de ser
infinitas,
Con las plumas de la fama el mismo sol las escriba.
Y vé ahora confiado que te valdré con la vida;
Fia de mi estas promesas quien plumas al viento fia.
Cid- La tierra que vos adoro, pues no puedo la
que pisas,
. . . . .
Y yo me parto en tu nombre, por quien venzo mis
desdichas,
A vencer tantas batallas como tu me pronosticas.
Infanta- De este cuidado te acuerda.
Cid- Lo divino no se obvida.[1]

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1 Ibid, pp. 57-58, lines 452-488.

When Rodrigo returns to Burgos after conquering the four Moorish Kings, she is firmly convinced that his love for Jimena (and hers for him), is growing rather than diminishing, so she decides to let Jimena have him rather than press her suit, as she could have done.[1] She does, however, confess her love to Arias Gonzalo, her godfather, and by that means the King learns of the mutual love of Rodrigo and Jimena, and plans to arrange their marriage. Note that the Infanta does not consider Rodrigo beneath her, and refrains from interfering only because of her sense of honor:

Arias- Pues pon, Señora, los ojos
En uno de tus vasallos.
Infanta-Antes habré quitallos
A costa de mis enojos.
Mis libertades de digo
Domo al alma propia mia.
Arias- Di, no dudes.
Infanta- Yo querria
Al gran Cid, al gran Rodrigo;
Castamente me obligó,
Pensé casarme con él.
Arias- Pues ¿quién lo estorba?
Infanta- Es cruel
Mi suerte, y honrada yo.
Jimena y el se han querido,
Y despues del conde muerto
Se adoran. 2

Knowing this, we really pity the Infanta in the final scene, when she believes Rodrigo dead, and when she rejoices over his safe return even though it means his marriage to

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1 In Spain marriages were often made at the command of the King. Note the marriage of the Cid's daughters by the King's arrangement, in the Poema, as well as Jimena's in Las Mocedades; and as late as the ninteenth century, Hartzenbusch makes use of this prerogative of the King's in his comedy Juan de las Viñas. Such a command from the sovereign must be obeyed, so doña Urraca could have forced Rodrigo to marry her had she so wished. 2 Ibid, p. 71, lines 32-46.

another woman:

> Infanta-(a Jimena) Como he sabido tu pena,
> He venido . (Ap. Y como mia, hartas lagrimas me cuesta.)
> (Sale Rodrigo)
> Infanta- Vivo le quiero, aunque ingrato.[1]

Like the Queen, Prince Sancho, and other members of the court, the personage of th Infanta helps give a background of reality and of national coloring to the play which is lacking in Le Cid.

In the French play, the rôle of the Infante is superfluous. We never see her with Rodrigue, or hear him mention her, and we know that he is very much in love with Chimène; yet, in scene after scene, the Infante speaks of her love for Rodrigue, ~~and~~ of her struggle between her love and the duty she owes to her high rank, and of her having given Rodrigue to Chimène in order to destroy her hope and her love. Even after Rodrigue kills the Count and knows that he has lost Chimène, there is not an encounter of any kind between him and the Infante; certainly there is not sufficient cause for her renewal of hope. Though her friendship for Chimène is apparent, and she does try to hasten their marriage(first by attempting to prevent the duel between Rodrigo and the Count; then by trying to persuade Chimène to forgive Rodrigue on account of his service to the kingdom), this hardly justifies either her long soliloquies on love and duty, or her lines in Act V, Scene VII:

> Sèche tes pleurs, Chimène, et reçois sans tristesse
> Ce généreux vainqueur des mains de ta princesse .

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1 Ibid, pp. 101-102, lines 957-958, 966.

Her rôle should either have been shortened or given an essential part in the development of the plot. Liéby says of her:

> l'Infante nous ennuie dans le Cid, parce qu'elle est une personnage non seulement accessoire, mais encore inutil. Elle vient seulement, reclamer de temps en temps, sans pouvoir l'obtenir, une part de l'intérêt que Rodrigue et Chimène absorbent tout entier; 1

and, Lisle adds,

> . . . . il est permis de penser, avec Voltaire, que «le Cid nous plaît malgré l'infante et non pas à cause de l'infante.» 2

Don Diego and el conde.

(d) Don Diègue and Le Comte are very similar to the Spanish originals, though the Comte is even more haughty and more insolent than in Las Mocedades. Don Diègue is the personification of the French code of honor: unable to avenge himself, he sends his son, entirely inexperienced as he is, to fight the most formidable opponent in the kingdom, being fully aware of the danger involved, and of the love of his son for the offender's daughter. He has a similar rôle in the Spanish play, and expresses that country's code of honor when he says that an insult which is washed away must be washed by blood. 3

In general, the characters of the French play are more refined, more thoughtful, and more idealized than those of the Spanish one.

Literary importance. Las Mocedades del Cid is one of the best and one of the most popular historical plays in the Spanish language.[1 (p.55)] Converting into drama the popular romances concerning

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1 A. Liéby, op. cit., p. 48.
2 J. A. Lisle, op. cit., p. 116.
3 Guillen de Castro, op. cit., p. 45, lines 81-84

the Cid, it immediately gained the praise of the public and has held it. The Spaniards consider it not at all inferior to the great French tragedy,[2] and, indeed, by some critics it is considered superior. Cejador y Frauca says of it:

> . . . . . las dos piezas de Castro nos muestran enlazados, con firme vínculo diversas formas y maneras del lirismo tradicional, juntamente con las de la tradición poética transmitida por los romances y las crónicas. En esta encantadora bilogía, trazada a grandes pinceladas pocos años después de concluirse el gran siglo de la preponderancia española, el alma heroica de nuestro romancero, que dió al teatro la porción más genuínamente patrimonial de su rico tesoro, reaparece con todo su color y todo su perfume. Las escenas siguen aquí, en movida sucesión de cuadros novelescos, el orden de los cantos populares que les sirven de punto de partida y de comentario perpetuo. Y su abigarrado conjunto, tan rico de tonos por la complexidad de elementos que en la trama actúan, aparece realzado por la gran figura del Campeador, personalidad de soberana alcurnia, jamás olvidado por el pueblo, que ya en vida inspiró versos latinos a un oscuro poeta de su patria. Visto de estas alturas del drama épico nacional español el Cid de Corneille, échase presto de ver la pequeñez de la adaptación, estrechamiento y academización de la tragedia francesa. (Footnote 1 page 56).

The Spaniards dislike the curtailing of the episodes in Le Cid, and the altering of traditional facts.(2 page 56.) Also, the crowding of so many incidents within the limit of twenty-four hours, and the reduction of the scene to one city make the play inverisimile to them. (3 page 56).

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1 M. Pelayo says:"Así, por ejemplo, la gloria de Guillén de Castro está en Las Mocedades del Cid, drama legendario, superior quizás a todas los de nuestro teatro." (Quoted by J. Cejador y Frauca, Historia de la lengua y literatura castellana, vol. 4, p. 188, Madrid: Tipo de la Revista de«Archivo, Biblioteca, y Museos» .

2 J. D. M. Ford says: "The Spaniards who, save for a brief period, when in the eighteenth century and at the opening of the ninteenth pseudo-classiciom held sway among them, have never cared for the cold precision of the French dramatic rules, consider the Mocedades as not at all inferior to the great French work." (Main Currents of Spanish Literature,)p. 45, New York: Henry Holt and Company,1919.

German critics of the nineteenth century romantic school, Lessing, Schach, and Klein, have also considered the Spanish play superior to the French, due to its presenting people as they really are, rather than as they should be; and to its romantic tendencies of freedom in versification, triumph of love over honor, and nonconformance to the classical unities.

Le Cid is famous as Corneille's masterpiece, and as the first French tragedy. As has been pointed out above, it not only established the standards of the French theatre, but also determined, more than any other drama, the character of the theatre all over Europe for almost two centuries.

While it is true that the importance of Las Mocedades del Cid is due largely to its being the source of Corneille's tragedy, it is equally true that the importance of the latter is due to the influence of the Spanish original: to the force of the passions at play in the conflict between love and duty, and to the romantic characters of its hero and heroine. Le Cid is the only one of Corneille's tragedies in which love is so emphasized, and the only one in which duty does not triumph over love. Faguet says:

> Ce qu'il y a de curieux, c'est que dans la seule tragédie où Corneille ait montré la lutte du devoir contre la passion, ce n'est pas le devoir que finalement il fait triompher . . .4

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1 Cejador y Frauca, op. cit., pp. 187-188

2 As, for example, the placing of Fernando's court at Seville while it was really still in Moorish possession, and having the Moors arrive at the city by boat, so opportunely for Rodrigo.

3 Last year a Spaniard of my acquaintance, in discussing Le Cid, said to me: "¡El pobre Cid tendría que estar muy ocupado para hacer tantas cosas en sólo un día!"

4 E. Faguet, op. cit., p. 109.

Liéby considers Le Cid as the first drama in which Corneille finds himself--a starting point, as it were, for his later tragedies Cinna, Horace, etc., in which he shows always the triumph of duty over love, and in which the characters are more ideal and less human:

> Il pretendra grandir de plus en plus ses héros, en nous montrant, de plus en plus facile, de plus en plus rapide, de plus en plus absolu dans leur âme, le triomphe de la volonté sur la passion, ... La pitié, si hereusement mêlée à l'admiration dans le Cid, s'éffacera ainsi de plus en plus, et l'admiration restera souvent le ressort presque exclusif du théâtre de Corneille L'amour, qui parle dans le Cid un langage si passioné . . . sera plus en plus subordonné, non plus même toujours à des devoirs réels, mais quelquefois à de pretendus devoirs un peu fictifs.[1]

Though the Cid is less natural, in some respects, than Las Mocedades, it is more nearly true to life than any other of Corneille's dramas. Désiré Nisard says:

> Toutes les parties en tirent leur beauté de cette ressemblance avec la vie . . . La lutte entre les passions et le devoir. . . . Le Cid est d'ailleurs de toutes les pièces de Corneille la plus humaine, c'est-à-dire la plus conformée à l'homme tel qu'il est. 2

That these singular characteristics of Le Cid are due to the influence of Las Mocedades is shown by Jules Lemaître:

> Ce n'est pas seulement la plus jeune, la plus vivante des pièces de Corneille, il se pourrait qu'elle fût, dans son théâtre, une exception unique, non précisément par la forme, mais par l'esprit . . . .
>
> Mais, maintenant, si l'on admet ce caractère singulier, exceptionnel, de la tragi-comédie du Cid, comment d'expliquer? Il se pourrait après tout que Guilhem de Castro y fût pour quelque chose. Relisez la pièce espagnole, elle est fort belle. 3

Huszár also attributes the humanity of Le Cid to the

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1 A. Liéby, op. cit., p. 67.
2 From extract given in Le Brun, op. cit. pp. 84-85.
3 From his "Impressions de Theatre," as given by Le Brun, op. cit., pp. 125-128.

Spanish influence:

> Chimène, qu'anime un amour aussi passionné que celui de Rodrigue, cedant à sa passion, malgré les conventions sociales, est une figure exceptionelle dans le théâtre de Corneille: elle manque de cette rigueur implacable qui caracterisera les héroïnes que nous reucontrerons plus tard chez le poète, mais par sa faiblesse même elle devient plus vraie. Ne dirait-on pas que Corneille doit cet élément humain à ce qu'il imitait encore de près la comedia? 1

Thus,we see that, while Le Cid is of more immediate literary importance, it owes to Las Mocedades del Cid those unusual qualities which contribute so greatly to its importance.

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1 G. Huszar, op. cit., p. 255.

V.

SUMMARY

The Cid of history, who lived during the eleventh century, took a prominent part in the struggle between the Moors and Spaniards for the possession of Spain, inspiring some unknown poet to record his deeds in verse. His character, as presented in the Poema, caught the public fancy, and Rodrigo Díaz of Bivar, the Cid Campeador, became the ideal hero of Spain. As civilization advanced in Spain, and various types of literature arose, the story of the Cid was told and re-told, each era of development attributing to his character its most cherished ideals.

It was not strange, then, that during the great popularity of the drama in the early seventeenth century the story of the Cid should be brought to the stage. Guillén de Castro, a contemporary of Lope de Vega who was renowned for the charm of his verse, and who considered himself a descendant of the famous Campeador, wrote his two most famous dramas about the great hero: Las Mocedades del Cid and Las Hazañas del Cid. The first of these was much the better of the two, and has remained the more popular. In it Castro combined the story of the Cid, as he found it in the Romancero, with the ideals of his own age concerning love and honor. The Cid's love for Jimena, which in the romances was a mere episode, and the consequent conflict in his life between love and honor became the central theme of the drama. Embodying the characteristics of an ideal lover of the times, as they had previously been presented in the Amadís; of an obedient courtier; and of an humble Christian; while retaining

his traditional valor and superiority as a knight, the Cid of Las Mocedades charmed his audiences and won permanent fame for his author.

The fame of his charm spread to France, and through M. de Châlon, who had been secretary to the Queen-mother, Marie de Medici, Pierre Corneille came into contact with Las Mocedades del Cid. He was then a well-known dramatist, distinguished by his common sense and sound dramatic judgment. Taking the plot essentially as he found it in Las Mocedades, Corneille rearranged incidents, omitting extraneous episodes and personnages, so as to make his play conform to the classical unities which were then in vogue, incurring thereby a certain inverisimilitude. By omitting the episodes concerned with the Cid's conquests in battle, he emphasized the side of the lover, whose fidelity to his sweetheart held no lower place in his code of honor than his duty toward his father. The conflict was changed from the more external one between love and honor to an internal one between will and desire, due to the tendency toward a study of morals at that time.

Though greatly modified by this transition to the more solemn and dignified atmosphere of the French play, the hero of Le Cid retained much of his traditional emotional appeal, was the most popular hero of that epoc, and has remained the most attractive of Corneille's heros.

Le Cid determined the character of modern French tragedy, establishing the standards of the French theatre and greatly influencing those of every other country. While thus eclipsing the Spanish original in importance, Le Cid owed to its source

those qualities which very largely caused its outstanding success: the conflict between love and honor, the natural and forceful presenting of the emotions at play, the picturing of men as they really are rather than as they should be, and the triumph of love over duty.

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